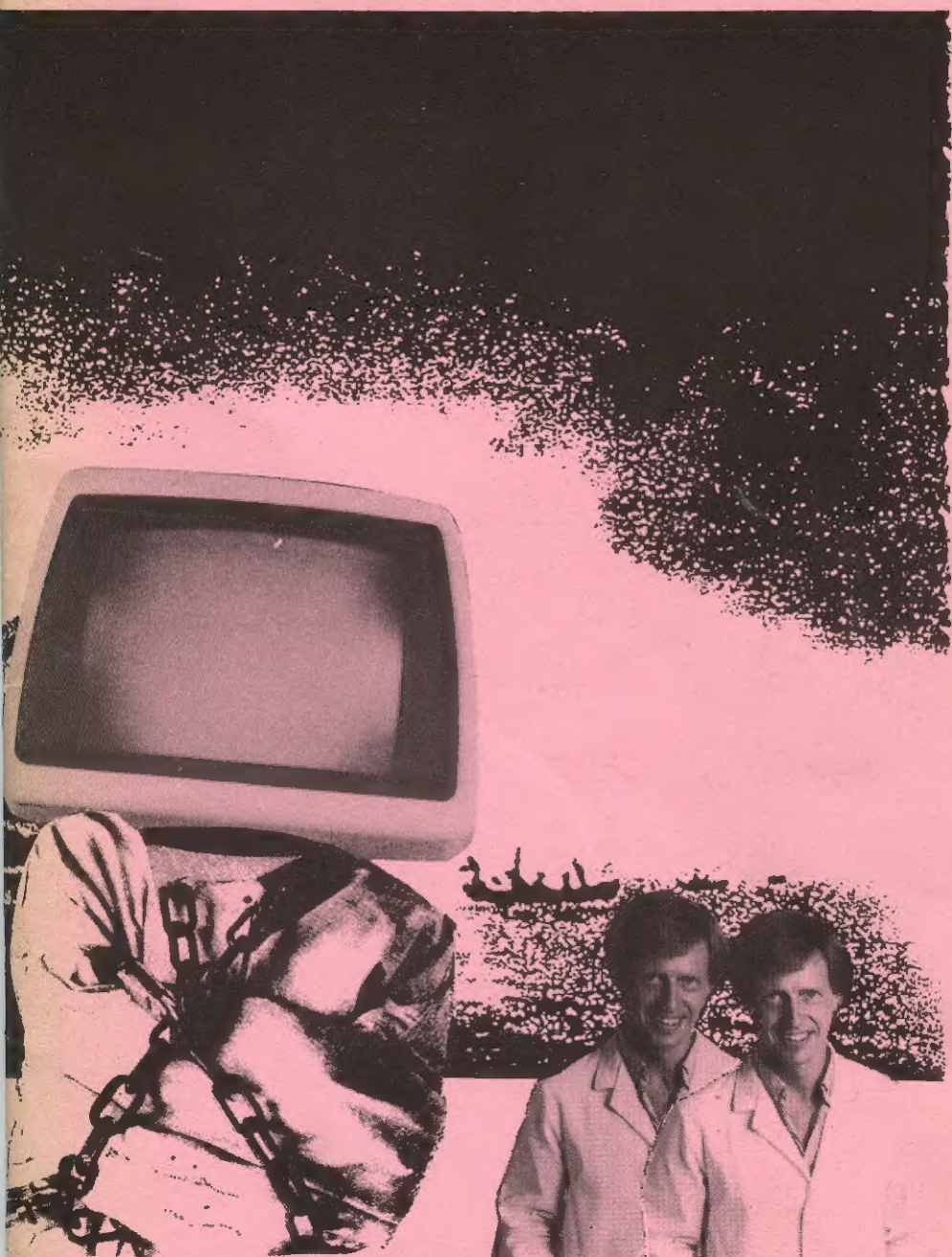


THEYRECOMINGTOTAKEMEAWAY HA HA



HA HA HA HA HA HA HA HA HA HA HA HA HA HA HA

"THE NEW BLOCKADERS"

1

in his automatic drawing process, so the painter records on paintings of his optical inspirations of course with the old com- with hero worship, with the fo- ready for admiration, about th- no today lays three eggs, tom- Sunday. Since every "normal" "artist" obviously carries in h- stable store of buried images, liberating methods like "auto- g the unconscious in order to- objects ("images") unclutter

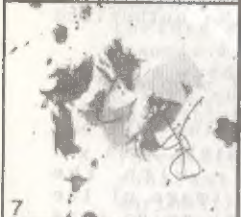
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3



use concentration can be de- on or poetic objectivity, accor- on: "Poetic objectivity consists of all subjective elements, w- ter - the poet is still further r- that the "artist" falsifies. ters and sculptors if it did not s- y methods of attaining poetic correspond to "automatic writ- thical possibilities of express- would eliminate reason, taste- genesis of the work of art. I



7



8



9



10



11



12

see through the spark of poet- of joy at each successful me- of to some sorry aesthetic ur- primeval vital need of the inte- ssive and tedious paradise of- ration of a new, incompara- nce in which the borderline be- r world and the outer world is- philosophical conception is in- a day (what more precise ne- ing are found) will probably o- in this sense I was able, with



13



14



15



16



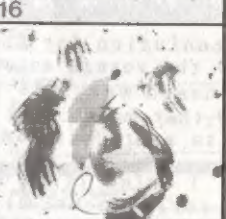
17



18



19



20

and of the artist's creativeness culture as its lost superstition- of creation. One of the first allen was to attack this myth- in the most slashing form, and- er. At the same time it emph- sly passive role of the "author- inspiration and showed th- igh reason, morality or aesth- al to inspiration. As a specta- lists of the work and follow th- th indifference or passion, Ju-

THE HISTORY OF ART

One of the main purposes of the Asylum is to come out, even if only artistically from this world that is none other than an Hegal-Kantian lunatic asylum. The Asylum's aims are not lucre or fame, on the contrary, the initiates assumption has been closed even before it was opened. Remarkable the fact that one of the first HKA's mass communication attempts was a tape titled APOSTASY, which cover invited people to buy other things, particularly the tape of another group rather unknown, called LEUTANT MURNAU.Obscure attempts to cheat the buyer to wheedle him ?

Well now, in January 1984 the asylum issues a circular, written by a computer which says exactly:

"We have registered that one of our patients has realised a complete reportage on our voyage to Sweden (Nybro). We authorized its diffusion by tape, video and photo.

BUY BUY"

The communication was sent to a limited number of people, 40 on the whole. Lots of mystery, no explanations at all, is it an astute trick to draw the attention and make you buy something that has nothing to say at all? Doubts about it raise immediately when you discover that inside the black envelope - with the communication, there is a sticker from which the image of the mouth without lips smiles dreadfully and has an alarming note below: "18 SMILES FROM A DEATH'S VOYAGE". There is nothing else but an HKA. It's now that doubts raise on their will to acquire buyers, without an address there is no way to know anything of the products offered to you. Is it a dazzled conquest of nothingness ? Anyway, it is enough to listen to the tape to understand that it is not one of the usual abstract sonority, but the sound is well constructed, and by listening to the shudder voices of your voyages companion, anybody can understand that such voices treatments could be done only by people who know very well these kind of things. The general climate of the tape is of nightmares, the sudden apparition of sound takes you in a "lucid madness" world. The cover tells that the recordings have been done in several places and periods, from Belgrade to Salo, from Arezzo to Nybro, that is the oldest recording and that all the titles matter. But what has really happened in Nybro? regarding Nybro, is no other than a little south-east Swedish town without any geographic or other importance, besides it's not even on the coast. On the contrary, about the voyage there is more mystery because in the tape is mentioned a voyage, but to another place.

In short, a big confusion for the profane, the only thing to do is to enjoy the voyage anywhere it will take us.

The last news I heard was this tape is a sort of "Work in progress", that means that daily something is added on the master tape and so every circulating cassette is different from the others, and this I think is an extremely interesting point that reconfirms the seriousness with which the asylum leads his research. Regarding all the mystery about these activities, I think it is right to stimulate people by withholding things and really positive I had to write everywhere before finding the address of somebody who personally entered in the business. Now to the video, available in Beta-Vhs and until a while ago also in the V200 system, now everything is all

right,also because the large availability of video systems provide a good diffusion,but here again the madness;videos are sold only abroad,Italy!Another way to block the interested one,and is more difficult to see a "stimulating reason",probably it is a way to oppose the marketing laws,but as I am very suspicious I wanted to have the proof of video existence,and with great magnanimityI have been told that if I were really interested in buying,I could ask the foreign distributors (Swedish and English).Anyway,after a lot of insisting I could see the video free for a week.What did I have to say about it?These "relaxing Asylum images"are really representative of the actual Italian (lunatic)reality,it's like an archeological documentary-film on ancient Egypt or other deceased civilisations.Is Italy becoming extinct as well?These images seem to propose it.Surely the choice to call these images "relaxing asylum images" is not at all fortuitous,as the initials of every word forms RAI-the public Italian TV network- no doubt it is a way to put themselves opposite the "establishment"yet again. Now to another Asylum product-PHOTO'S

Mr R.Stolfi has described them in proper manner;"these significant pictures have the delicate taste of death and psychological torture"and the cassette cover gives you an explicit example.Perfect to hang up on the sitting room wall!!

In a word there is a bit of everything,and what is more it is of a high quality from a nuclear station garbage bag to a packet containing human remains from an aeroplane accident.

In conclusion I think that this shows initiative in a sphere of constant commercial loss .The work is difficult to find but it is worthwhile to try.

An important point for those who are interested ,is that C.M.O.T.(Conceptual music on tape) and AMOK are the ideological nucleus of the asylum their previous activities include contributions to international compilations and the total production of eleven self-made cassettes.CMOT-AMOK-HKA'S quality is very high and written in the"Wild Planet"column in Sounds,by Dave Henderson,they manage to transcend the easy options and come up with a unique sound.

	"ITALIA"		SOCIETÀ DI NAVIGAZIONE
	CLASSE TURISTICA	CABINA NO. 	
		CABIN NO. 	
		SIG. _____ MR. _____	
		NAVE _____ SHIP _____	
DA _____ FROM _____		DATA _____ DATE _____	
PORTO DI SBARCO _____ LANDING PORT _____			



400 BLOWS

Like dogs run wild. With your brainwaves. Layers of percussion, effects, bits of radio <mixed all together by themselves in 24 track studio's on the most up to date equipment> help make up the 400 Blows sound.

For example For Jackie M <a track on their debut Peel session> manic banjo gives way to a heavily effected guitar-hypnotic like Manson's voice which it becomes the soundtrack to... "Tell me what your mother told you? Tell me about your mother"... "My mother told me that me that when she went down death row and they took that dude in to hang him and his head popped off and rolled down 13 stairs and then down by her feet, it scared the shit out of her, I said wow that sure is a far out trip mom." The banjo and heavily affected guitar come together as the soundtrack to that far out trip.

400 Blows are 3 individuals with a wide range of influences, each blending their influences together and coming up with some interesting music.

The first release from 400 Blows came in 1982 on their own Concrete productions label called Beat the Devil. Dave Henderson called it one of the finest singles of 82 in his Wild Planet column.

September 83 Illuminated spotted there potential and soon signed them up. There first single for them came in October. Return of the Dog.

Andrew E Beer, <member of 400 Blows> explains the deal with illuminated. "We stay independent from the label, we design and produce our own artwork and have set all this up and a record production label Concrete Productions which is separate from 400 Blows. Unlike 23 Skidoo or Portion Control we do not use a producer or have people designing our record covers."

Are there going to be any concerts in the future? "We shall not do concerts unless, we can have the billing, sound that we want. Everything we do we try to do at the highest quality possible for what we have available. We are not in the industry to sell people shoddily recorded, produced, thought out and produced material."

"Although we are part of the music industry and shall become an ever increasin part of it, we still want to remain very detached from it."

WE SHOW PEOPLE WHAT IS POSSIBLE

400 Blows c/o illuminated, 452 Fulham Rd. London.

BAND OF HOLY JOY

Band of Holy Joy, bask in the squalor of New Cross. It compliments their home recorded material as displayed on their 2 tapes Favourite Fairytale For Juvenile Delinquents and the just released More Favourite Fairytale, which they have released themselves. Their songs show the humour and sarcasm-tales of bad

little boy's, anything nothing is sacred for example Consumption which is about someone they once knew who got paranoid after losing his good lucks and ultimately lost everything. Near to the bone. Some people find the music difficult to listen to, like John Smith who writes Interchange mentioned in a review of 'Fairytale...' and he listens to the likes of T.G.

Most of their songs are in a different style from each other this is achieved by them getting as many different instruments as possible from sirens to milk bottles, anything that they can lay there hands on.

Band of Holy Joy began Easter 83 by Johny Moore and his sister Max, after she 'found' an old synthesiser in the cellar of their house were Test Dept rehearsed. Brett Turnbull who made the Test Dept films and videos had an organ so they brought him in, and they persuaded their best friend Big John to spend less time on his punk band and join them.

"We all lived in a derelict house, in a run down area of New Cross, there wasn't one intact window in the building, most nights were spent on the doorstep. Bottle of cider and music blasting out into the street, a street full of all sorts of funny characters, not weird or anything just a bit odd. Your room was just a mattress on the floor and one of Gray's discarded pieces of corrugated iron battered into oblivion for a curtain. Lot's of

death's, destruction, disease, disaster. Always lots to write about. We robbed a drum machine from the local college, got a few harmonica's and used whatever percussion was in the cellar and was'n't to metally. And that was the start of Holy Joy. No concept, no manifesto, just set out to record some songs on Test Dept's portastudio. The likes of which you don't normally hear on late night radio, which is the time were up most.

The first song we ever wrote was Today Smashes Down an ode to New Cross road on any filthy foul Monday morning, your

walking along with nothing but a headache and millions of tourists are poundin through in their big fat coaches on the way to Dover, laughing at you."

When you eventually get a single out what will it be ? "Consumption will be it, but we have'nt thought of record deals or anything. If and when we do get the right sort of deal, we'll take it. We'd gladly sign to EMI or do Top of the Pops, and why not, but it's not something we'd crawl after."

What's your film Empty Streets about? "The film Empty Streets doesn't exist anymore, I lost the only copy. It was basically just catching the atmosphere of the lanes and backstreets of New Cross down by the old factories at dusk. We hid in a bank for a few hours to see if we could catch a mugging, but there was nothing happening that night, just people walking around dead paranoid, shame it's gone."

Why did you move out of the house you shared with Test Dept? "The reason we left there was because the electricity was cut off and Paul and Gray wanted to squat in Brixton. Ironically, the day we moved out, <by this time not even a lock on the door> the housing association sent someone round to put new windows in. Anyway I moved around the corner to luxury I've even got a carpet on me floor"

Today smashes down

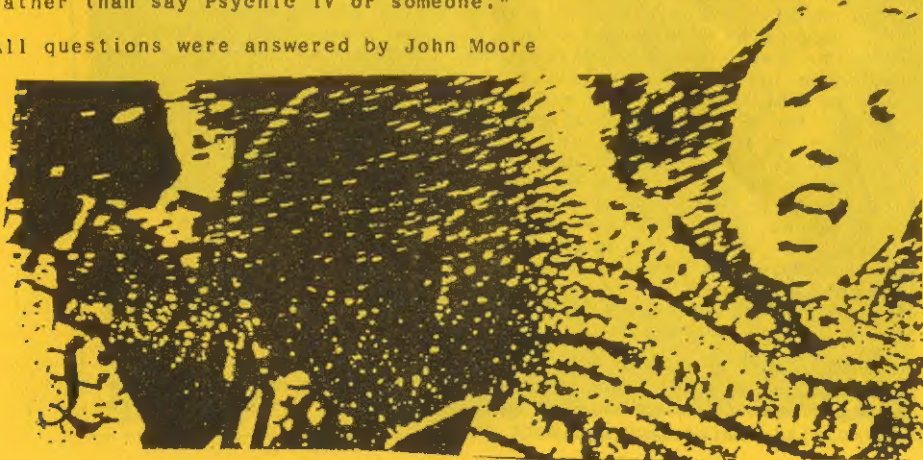
Today

Today

A BIT OF BACKGROUND. "Most of us are on the dole and happy, none of us are from London, me and Max are from normal backgrounds, working class upbringing. Brett is from South America, Big John from New Zealand. We don't mind at all being underground legends. I like to wear sailor suits and also kindergarten wear. My vice is opium, the perfume. Max's is eav savage. Brett goes to far to many clubs than is good for him. We all drink too much, we've nothing much in common with any groups we can think of and our influences don't show either thank god. We enjoy most musies, we're not snobs or artyfarty's, anything from Irish rebel to Marlene Dietrich via the Stooges and disco, film soundtracks are the best though, old 50's English pulp kitchen sink novels are good also. But we do wish someone would write some 80's equivalents. Why does no one write an 80's equivalent of Up the Junction? The Smiths fail miserably, maybe we'll do it, the nearest I've come is a song called Just ask the Lonely which is about Manchester Northern Soulers, trying to work out love and life and not finding it in clubs or from running to one place or another, Sweet. We like Angels and Devils, Babies and Hags, Life and Death, religion is a strong thing also. We like lot's of Speed and other wicked things. Me and Max like to have the starring roles in Brett's films. In the Summer we like to go swimming alot. There's a great cemetry up the road where we've had some really Gross Parties."

"We'll probably end up as the English equivalent of Tom Waits rather than say Psychic TV or someone."

All questions were answered by John Moore





Organum a fixed sound occasionally changing, another of the 'noise' <Terrible word but I don't know any words that can describe this music> these are different, worthwhile, the music is similar in ways to The New Blockaders and Coil's How to Destroy Angels, difficult to listen to unless you totally involve yourself in it, I've only heard the material recorded with The New Blockaders on Salute, but their music mixed together, so I don't know what it sounds like on its own. Their music is beautiful to themselves, it's the kind of music that will last till years to come, like the bits of Futurist music that is still around today, music from the likes of Duran Duran won't last 70 years, but music like this will.

The first examples of 'music' produced by Organum is a collaboration with The New Blockaders on a tape called 'Salute', two extreme types of 'music', blending together perfectly. They were so pleased with their collaboration together, that they recorded a single together which will be released shortly on D.Jackman's Aeroplane records. It will be in a limited edition of 250.

How did the name Organum come about? "Organum is a form of Christian Ritual music and is a development of Plainchant monody - it's basically plainchant with a fixed or occasionally shifting drone. The name seemed appropriate to the way in which the electronic equipment functions."

What is this electronic equipment, how did you make it? "I invented the electronic 'instrument' from an original circuit out of a book on electronic novelty devices, I built it as indicated and it was not particularly exciting or musically useful. However, I saw the potential and by a lot of trial and error and juggling of component values, and by increasing the number of circuits from 3 to 6, I came up with my instrument. It's basically 6 square wave generators which play simultaneously and continuously, giving off a two part signal, continuous 6 note chords that can be varied to infinite combinations, within certain pitch range limits, as far as I know it's a unique instrument."

"This project continues my liking for drone musics, and I just feel comfortable with non-rhythmic sound. The original Organum was achingly beautiful, the music I make is somewhat different, but the principles behind each are more or less parallel."

F R U X

NOT BY CHANCE. Features Iham/Echo, Band of Holy Joy, Muslimgauze, Fear of Thought. £2.50 UK. released May 84.

SALUTE. A collaboration by The New Blockaders/Organum. £1.75 UK.

BORN OUT OF DREAMS. Comp lp. Featuring E.Piva, New Blockaders, Muslimgauze, O Yuki Conjugate, LLL, Pl6 D4, P.D., 391, Mixed Band Philanthropist, New 7th Music, Fear of Thought. Nurse with Wound £5.00 UK. COMING SOON. Wholesale price of £3.00-£3.50 depending on size of order. Wholesale enquiries to R. Rupenus. 1 Beehive House, Morpeth, Newcastle, Northumberland NE65 9UD. ENGLAND.

Postage Britain inclusive, Europe-Mags, tapes, 50p. Lp's £1.00. Outside Europe-Mags £1.00, tapes £1.50, Lp's £3.00.



shall be 301
shall be 301 voice

respond with an impulsive
burst of rage or anger.

201 100 or Give Up and Out



COIL

COIL started by Geff Pashton in 1982, some tracks which were recorded early on are displayed on Transparent by Zos Kia/Coil.

Stealing the words and On Balance are the tracks, two totally different styles from each other, Stealing the words is insect noise, some of them lonely, some of them giving of a sound like 'laughing' it's an earlier version of Silence and Secrecy live tape which there also is an excerpt of on the same tape, a year's maturity between them. It doesn't capture the atmosphere of the S&S live performance but it creates it's own atmosphere, works by itself.

On Balance synthesiser and drum machine, good 'commercial' sounding could be quite a popular song if it was put around enough.

Geff worked on Coil till he became a member of Ptv, he resurrected his Coil project whenever time allowed.

Now Coil is Geff's permanent project now that he has left Ptv he is also joined by Peter Christopherson who left Ptv at the same time.

CREAMCYCLES IN PERPEIUAL MOTION

A backlog of Coil material is featured under the name of Zos Kia, they were recorded live at the Berlin Atonal festival. Sicktone, vocals in a sick tone. Baptism of Fire, raging rythms, creative delerium, thankyou for the atmospheric track, great pounding organ at the beginning. Raging rythms. walking, walking, walking pouncing...ramming the sound



"PARADISE LIES IN THE SHADOW OF SWORDS"

right down your ears. Scaring.

getting this sound, and talked too someone who had experienced rape. Waitin

How did you become involved with PTV ? Geff. "I read the right signs, did the right things ie. pretended to be in awe, submissive and pale. Ptv draws in willin victims and I slowly began to exchange the shape and help improve what was a growing thing. Gen and Sleazy did start the ideas, or rather proposed a new manifestation of things which have existed since early 60s days ie. There always have been a hardcore of people who ted and received information to that particular artistic camp, people like myself David Libet, Sordide, sentimental, Osman Spare all added to the growing mynology."

What were your reasons for leaving Ptv ? Geff "Sleazy and I left for similar reasons that D. libet 93 left, he had less ties so it was much easier for him to go. With Sleazy it was much harder and only when he lost interest in the actual material being recorded that he decided to leave. I left, because it would have been difficult for me to stay without Sleazy, and anyway I found things getting too autocratic and one lined for my liking. Things were being taken as representations of the whole of Ptv, when it was just Genesis's own personal view, when these views change you's find yourselves at odds all of a sudden.

I still believe we have uncovered a lot of hidden information, but both Sleazy and I now feel we should establish a different

personal belief. His views are absolutely valid so are ours, we just don't want or need, to refer to each other so closely anymore. Natural growth- Fruition on both sides. It's just 2 different paths to the top of a similar but never identical mountain." In Silence and Secrecy, a spell, aspiral. A serpents SkT around a female cycle. Atonal noise.

Performances ? Geff "Marc Almond, Joan d'arc and myself did a piece called How to Destroy Angels at the Air Gallery in London. There is a video of the performance but but it has yet to be released. I also did a piece with Sleazy called Silence and Secrecy which was an exercise in extended tension du extremely amplified insect, noises and violin. The whole point of that performance was that it was not possible to capture on tape because I was using out of phase strobes and also perfumes to make the observer more of a participant in the whole thing."

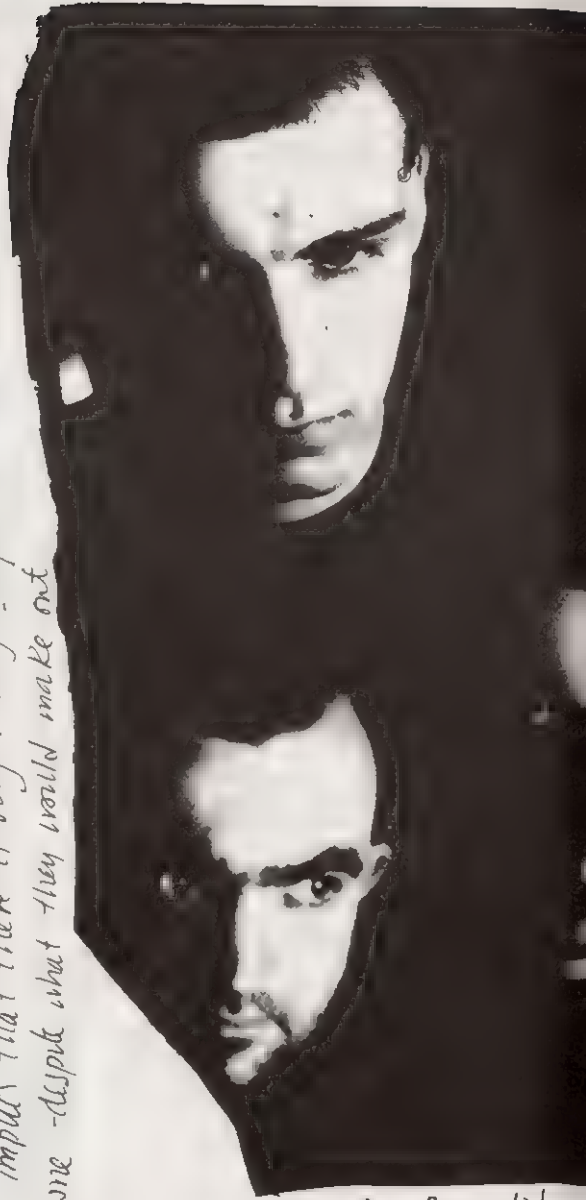
Truth, 2 versions of truth appear on transparent, it's a speech of Manson's, with music and shouting the soundtracks to the speech.

Geff. "Manson is speaking! It's from the speech he made to the court from which the jury were excluded and was later published as YOUR CHILDREN by Charles Manson, a small rare pamphlet in USA. PIV have done a dirty underhanded thing by including the Manson piece on there recently released Sordide Sentimental package. It had however been released on Transparent since Oct 83 so anyone would know which came first. Of course I don't have exclusive rights to the Manson speech but it's a bit of a liberty."

The Tenderness of waves - About appearance and reality



in relationship - Jealousy - an
the urge to survive takes
control. It's a virus inside the
selfish gene - which says
body to make sure they survive
left to compensate for this
people say things and then
promised and so on - the original
jealousy. It implies that there is very rarely any tenderness
it is in someone - despite what they would make out

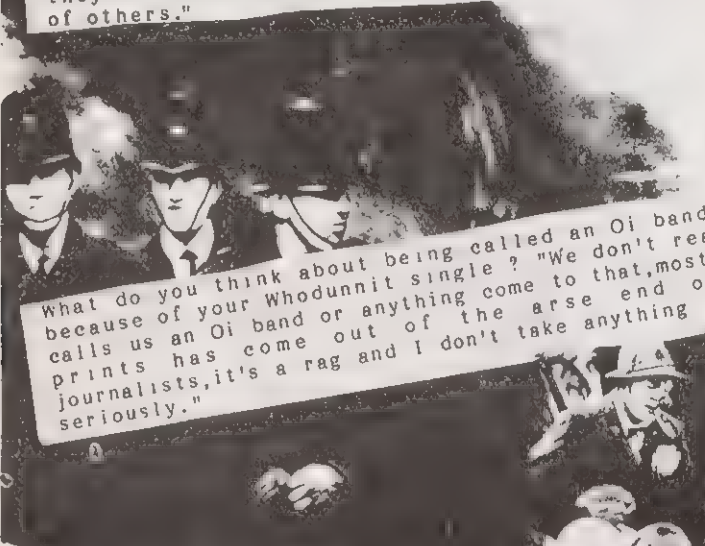


UBU NOIR . Surrealist
violent film about a
and obsence. UBU
him with the same
Surrealistic.

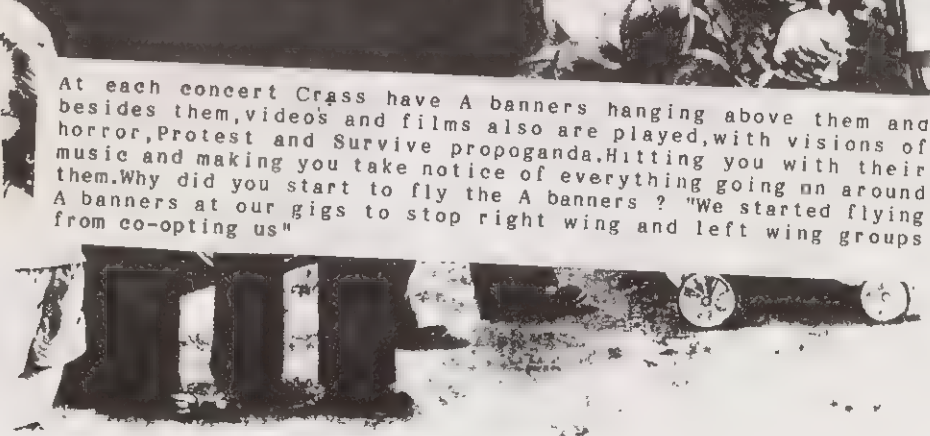
CRASS

Crass, 7 years on still fighting the same old fight, still trying to plough through the same old shite, systems, warmongers, wealthy elite.


7 years from punk being brought up by the businesses at it's peak till now, no more interviews and front covers of the Sounds. One by one punk groups are disappearing but Crass are still here. "About the established music press, you must have seen how they work. They are like parasites and like the rest of the music biz they eat bands. They live off the hopes of the hopes and talents of others."



What do you think about being called an Oi band in the Sounds because of your Whodunnit single? "We don't really care if it calls us an Oi band or anything come to that, most of what Sounds prints has come out of the arse end of their hype journalists, it's a rag and I don't take anything that it says too seriously."




At each concert Crass have A banners hanging above them and besides them, videos and films also are played, with visions of horror, Protest and Survive propaganda. Hitting you with their music and making you take notice of everything going on around them. Why did you start to fly the A banners? "We started flying A banners at our gigs to stop right wing and left wing groups from co-opting us"




Do you ever any disagreements ? "There are disagreements but they are resolved before we do things,part of our effectiveness is our different points of view."

Has there ever been any violence at your concerts ? "There's been very little violence at our concerts,Often someone will get drunk and wants to fight someone,but usually they are told that if they want to fight they can go somewhere else and do it.


The reason so much publicity is given to any



violence at a gig is because the people who write about it depend on it,and work for the rubbish music biz,they don't want people like us around because of what we say."



What do you think about the British soldiers being in Ireland?"They and the poor in Ireland Catholic and Protestants,are getting the crap created by the British and Irish governments with the church thrown in for good measure.



Whenever the poor and oppressed whoever they may be,realise that it's the rich who are oppressing them then things might change.The squaddy is as much a slave as the people he fires at."

Drugs ? "We have took drugs in the past, but the experimentation has shown them to be more of a hindrance than a help. Some people do use drugs creatively, most use them for escape, including the millions taking prescribed dope from the friendly old G.P.'s."

The names that you use ? "We use whatever names we feel like using. Names are the handles by which we are oppressed."

wearing black all the time ? Black has traditionally been the colour of the rejection of values. It looks so heavy because it does at really mean nothing. Most clothing is an attempt to put over ones idea of yourself.

[illegible]

As a result, the model is able to capture the temporal dependencies between the input and output sequences, and the model is able to learn the temporal dependencies between the input and output sequences.

1970-1971

the 1950s, and

† e.g., 1991, 1992.

1993

DRAG OUR KNUCKLES THROUGH THE GOLD DUST

OF THE NEOTHOLIC AGE



'SALUTE'

'NOTHING' IS NOW THE
CONCEPTIONAL OPPO-
SITE OF WHAT TRULY &
AUTHENTICALLY 'IS' mh.

Ltd edition of 75

1.75 Uk and Europe 2.75 anywhere else

Out Now from Frux

Make all cheques, postal orders, International money orders
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Estate, Birkenhead, Merseyside. L43 7UN, ENGLAND.

COMING SOON ALSO A 7" SINGLE



Age Ubu Roi is Jany's Dada.
Roi King - very savage
Roi turns it into something
d. Its black, savage and

NOT LSI was found to be related to Egypt Eye
'quus which grows on wheat heads. It
- hings like in the middle ages - when
mind from diseased wheat (?) raised
it religious vision, burning
sects - go hand entwining for
Ollie urges to dance / murder and kill
next - a not little tale. It lies in with the theme
isms which the hp will have in it. I like the
of the word too

TEST DEPT

TEST DEPT formed in in the Winter of 81,brought together by a common urge to annihilate people,they decided to do it musically. Who influenced you ? "We are influenced by no-one.Inspiration is a different matter,we draw our inspiration from everything about us the pulse of the modern world,we feed off the corpse of british 'culture'."

Why did you do a concert at the a Railway arch ? "We played at the Railway arch because it was a suitable setting for us.The idea of playing rock venues doesn't suit us,we are too unique to be merely another band on another Friday night out.We try to make every gig an event.In the future we will try and avoid playing in rock venues wherever possible and instead find places like the arch which compliment us more."

A version of Shockwork appeared on the Batcave comp lp,how did you become involved with them ? "We have no association with the gothic punk 'Blasphemy Lechery and Blood' fraternity,we find it amusing but at the same time repulsive and indulgent...We played the Batcave because we were asked and it was a good opportunity to show ourselves to an unsuspecting audience...We played on the lp because we liked the idea of standing out from a lot of axe wielding hippies,it is our sense of humour/sarcasm at work."

Why the use of scrap metal for instruments?"We use scrap metal because it echoes the sound of the immediate world.We use the relics of our time.Utilising the waste of a dying civilisation to create a new pure and honest music."

About 40 seconds of the Test Dept video,Shockwork appeared on Switch.Why only 40 econds of it ? "The Shockwork video was the subject of a 'behind the scenes' controversy at Switch,some of the programmes crew wanted it shown others were wholly against it,describing it as 'just noise',hence a compromise situation where they show the 'worst' 40 seconds of the video,nothing we could do about it all behind our backs."

Who is Brett,who works with you on your films ? "Brett is our 5th part time member(also a member of BOHJ).Up to now we have made most of our films in the style of the Russian revolutionary cinema,with close up's on working hands,muscle movement,heroic poses,always focussing on the most dynamic image,creating a sense of excitement,revolutionary fervour,like Eisenstein the 'great' Russian film maker did during the rise to power of the Bolsheviks,stirring stuff,true propaganda,social realism.

Signing to Some Bizarre ? "We signed to S.Bizarre because they are not 'hippy capitalists' like the majority of companies,whether they be independents or majors.Our debut single for them Compulsion/Pulsation was produced by C.Voltaire because having seen us in Sheffield they were impressed enough to work with us and we felt a certain empathy with their work/ideas." When they did a gig at the Railway arch to help promote it,it was cancelled by busloads of police who raided the arch.People were arrested that night,Test Dept were some of them.More recently they've finished off a video called Program for Progress and have also been working with Ken Thomas who has previously been mixing Ptv's material,probably to get the power which has appeared in Ptv's songs.So new releases should be out soon and also concerts<hunting grounds for their annihilation.YOU have been warned>



PSYCHIC TV

Psychic Tv present you with ideas and information for you to make of them what you will...

Why do people find what you do interesting?Geff, Well for each individuals reason you'd have to ask them.We just do things because we feel an urge to make a stand against mediocrity and the so called 'normality' of the media consumer sphere.We want to actively challenge that sick state of affairs and attempt to provide a viable alternative or at least inspire people to do things and to start questioning even the most mundane and seemingly obvious things.Once you start that process then restlessness sets in and you never see things the same again."

World Detour,were did you play?"On our detour we played 2 dates at the Danceteria,in N.Y. which is a trendy club,it was an excellent playground for us to go really over the top.We played extremely loud to a roomful of about 500 people.The club is on 3 floors and the trendies circulated from floor to floor.We were warned that they would lose interest after quarter of an hour and not to play more than half an hour.We played one hour as we always do and at the end there were crowds pushing at the back.The club said that they had'nt seen a reaction like that since The Cramps played there.The 2nd night was the same.We then went to Iceland,which I think is the most beautiful country you can imagine.It's pagan and pure and not like anyone who's never been their thinks it's like.The people are very clever and like playing tricks on you,they are also very friendly and go out their way to help you-especially with us being anti-christs,pagans,they liked that a lot and as a result we were in the papers with 3 page spreads on us and our ideas.Even on the evening news.We played in a school hall in nearly the largest place on the island for concerts.

We then played the Berlin 3 day Atonal festival.We played to show our support for the event.Coil also played on the 2nd night as Zos Kia just to confuse people a little further.PTV and Zos Kia went both went down well.We were the festival headliners,and we were videoed by people nearly 24 hrs a day,from arriving at the airport,to packing and leaving.A strange media overexposure for me anyway.You'd be on the toilet and you'd suddenly see 3 people with cameras and lights pear round the door,smiling-trying not to make you act unnaturally.Very strange."

23

A PTV concert was planned at the Prestwich Mental Hospital,but was changed to the Manchester Ritz,because rumours went round that there were petitions and local residents protesting outside the local council against the event going ahead.Who's idea was it to play at the Mental Hospital?"I Suggested we play in a mental home originally because i thought it would be good to play to people who have "open" perceptions as we were attempting to illustrate in Ancient Lights-there are areas of human consciousness which are present when you are young,or so called 'mad',and we were interested in playing to people who still have this open facility.We all,feel very deeply about the fact that that the state can manipulate just 'play' around with 'mental' patients.They know very little at all about the effects of ECT or the killer drugs they give you as a matter of course in those places.It's a microsm-a model of the way the state CONTROL,actually manipulates people.It's just more blatant in a mental home.I've been treated for schizophrenia as a child so I have a small grasp of what actually goes on,my experience was minimal but I managed to see what a terrible system it all is.Open to maltreatment,abuse and everything.A lot of the people who work there nowadays are young,active minded people who are attempting to change it all- from the inside."

Always is Always,words by Charles Manson,back to the shock tactics of TG days?No.A Choirboy sings his words.Why the cover version?"We covered it because all through Dreams Less Sweet there is the theme of giving yourself up to CONTROL,to leaders and systems.Jim Jones,Crowley,the Nursery,all have elements of submission and seeking of salvation in other people.Crazy Californian cults etc.We were pointing this out,ridiculing it and also hinting at it's potency,hence one reason for the inner sleeve showing 'gangs' of PSYCHIC YOUTHS.We're saying BE AWARE BEWARE.And 'Those that do not remember will be condemned to repeat it'."

PTV use holophonics on most of their releases to give an atmosphere from the record taking the listener through various moods.

Who invented holophonics, what methods were you using in the recordings of Dreams Less Sweet ?

Holophonics is a system for recording. Developed and researched by Hugo Zukerell, who is Argentinian. It uses a dummy head which has extremely complicated equipment in it. No one but him really knows the exact components in it. It is the same size as a human head and looks like one. It has a real skull inside, and model eardrums containing liquid inside them. Human hair, the lot—apparently he's working on a 2nd model because the body receives vibrations all over, not just the ears. We used it as much as we could, all the time. We didn't record anything without RINGO, which is the head's nickname. We experimented with it—using spatial arrangements of classical instrumentals, running the dogs attacking past it. By swinging it from the ceiling, by running a car over the head while Genesis was down a manhole. People don't often believe that holophonics work because they expect some sort of super radical stereo. It mimics or realistically reproduces the experience of hearing the work in 365 degree sound—as it was originally produced. It's very subtle, and because the brain won't readily accept 365 degree sound without the accompanying visual stimulus, which is obviously absent on the recording, — people often have trouble with sounds made directly in front of their faces."

Works fine on record but what about in live events?"Holophonics is only able to be played on tape as that is the nature of it, it does work but with less effect than with headphones—as the nature/design of a P.A. deadens rather than enhances the effect" A review of the PTV event at the Manchester Ritzzy appeared in the Sounds, quotes appeared in it from people who were in the audience, they didn't seem to be pleased with the lack of holophonic effect, the audience wanted to be punished. "You must not sit there expecting any of us to try and fulfill your preconceptions, or wishes for you. Take what you get."

Why did you give the Satanic organisation, the taped material left over from the WolfPack, which they released as a V.D.O. lp ? Jordi Valls played and manipulated tapes which he fell obsessively in love with while we were recording. It's his project really. I don't know why people advertise it as PTV, it's probably just to sell it easier. It's an lp for obsessives by an obsessive. He is a Catalan and spoke the words on Catalan on the 12 inch. It's about a car crash he had in Catalonia (Southern Spain). Catalonians are not Spanish, legend has it that they are descendants from Atlantean survivors who managed to get to the mainland of Europe after the catastrophe."

23

CBS spirit?"Our disagreements with CBS were complicated. They didn't know how to handle us and we wouldn't do the u.k. promotion that they wanted us to do ie, college tours etc. We were never one of their favourite groups because they messed up quite a few things. Little things. But it caused a lot of friction. Still, history."

Organum continued

How did the collaboration with the New Blockaders come about?
"The collaboration with the New Blockaders was at my request and the agreed. I felt that 2 non refferential and neutral musics would work together and it did. One of the things I like about the New Blockader apart from just liking it, is that it isn't music at all, in any regul sense, and that is something of a relief, to me anyway. What they're do is a unique effort and is the only musically radical work I've heard for ages. Their other intentions the dada-nihilist thing, I don't fee a direct connection with but the collaboration works where it matter that is, in the ears."

Was the Art of noise futuristic manifesto of any influence to the 'MUSIC' that you do? I read the 'Art of Noises' futuristic pamphlet a long time ago and have only vague memories of it's contact. However, my feeling about the intentions of the Futurists is that as they were specifically against all past forms of art and wished to consign the lot to the dustbin, I don't feel much connectio with that part of their effort. The desire to destroy is not part of my work, though the desire to make something new, certainly is one of the thoughts I have in mind. Their emphasis on movement in the paintings and particularly in the sculptures of Boccioni, makes them, with hindsight, a sort of fag-end of Cubism and Impressionism. However their desire for making the dynamics and imagery of industrial and city life the main thrust of their art is rather more interesting and important. The music I've only heard a tiny fragment of, a couple of tracks performed by Luigi Russolo's brother with a few noise-boxes and a dance band orchestra, survive, which I used to have, not terribly wonderful, though it must have sounded very weird at the time. The fact that, as far as i know, the Futurists all ended up as rabid Fascists, makes their tough guy image rather suspect to me. The Dadaists are of greater interest, in their early anarchic days, and have the advantage of being rather numerous. Of cause some of that lot ended up as rabid Stalinists....! Roughly, it seems to me that the DaDaists hated art because they it as the final gloss on the rotten system that gave them thousands dead in the 1918 war, whereas the Futurists seemed to have loved war. I don't feel much connection or influence from either movement.

Organum are also working on a series of 100 unique c30 cassettes, each tape is a different performance, they will sell for 3:00 when released.

ORGANUM

*Out Now 1.50 inc p&p

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New Blockaders. C/O R. Rupenus. 1 Beehive House. North Broomhill Morpeth. Northumberland. NE65 9UD

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Die Todliche Doris. Postfach 110 242. 1000 Berlin
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The tenderness of waves. - About appearance and reality
 in relationship - Jealousy and
 the urge to survive takes
 control. It's a virus inside the
 selfish gene - which says
 body to make sure they survive
 it to compensate for this
 people say things and then
 promised and so on - the only
 jealousy. It implies that there is very rarely any
 it is in nature - despite what they would make out



UBU NOIR. Surrealist
 violent film about a
 and absence. UBU
 film with the same
 surrealist

DIE TODLICHE DORIS

Die Todliche Doris started in 1980 with a tape called Die Siebenkopfige Informator, films Relikte aus dem Fotoautomaten, text and other activities.

Another Doris activity is FDA <Foto document archive> "We started FDA to work with accidentally made, found photo material, there is just so many photo's and we think there is no use in producing new photo's" In their 8mm film Post War Period they reconstruct a lot of destroyed photo's. Imagine the horror on peoples faces when a horrible photo of them that they destroyed pops up in front of them-to their horror and their friends laughter.

They have also put together a book called Genial



Dilletanten, which is about the Berlin underground scene, - music, arts, FDA. Why was it put together? "There was enough material to make a book, we didn't wait till a music journalist felt like doing such a book, because we are journalists too."

The Life of Sid Vicious another Doris 8mm film. Starring 4 year old Oskar Diitroff as Sid. Swastika sign shock in Germany. Oskar in swastika t-shirt armed with rubber knife... "The life of Sid Vicious is not a film about Sid V, but a film in which Oskar acts out the most important stations of Sid V"

Die Todliche Doris recently released a box set of 8 two inc records, it comes with a miniature record player to play them on, each one lasting about 20 seconds. Some of these tracks appeared in The Tubes's Berlin special, accordion battered out tunes while a member of Doris sang. "The box is made that everyone who wants to hear our music and text can use the independent record player and read a book."

"Now that's what I call music" Dave Jensen on the John Peel show, after J. Peel played the red disc from the box set.

DDAA

For the last several years, Definit des Annees Anterieures has been developping its activity in a fictional and original domain based on the general theory of reality dispersion.

We are thoroughly familiar with the division of temporal space in the general theory of reality.

historic past.

reality.

deviation).

and of all the members of Illusion Production.

SLOW PAINTING AND MUSIC

dispersion of reality.

The projection of segments is the combination or the interaction which establishes itself between two or more segments inside the same past or between several pasts; a resulting segment is born from this combination and it is the study of the evolution of this new segment influenced by historical movement that permits the reconstitution

The deviation of segments is the result of a treatment which dominates these segments in the deep historical past after having crossed over the cloudy zone linked to every segment. The cloudy zone is the echo of the segment at the level of the deep historical past. The treatment of the segment in the deep historical past produces a result at the same time reductive and synthetic of the entity of the initial segment at the level of historical movement.

This treatment is called "the slow motion of the segments of reality" because the historical



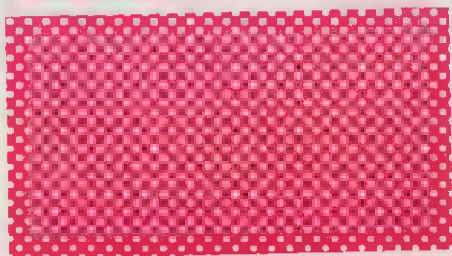
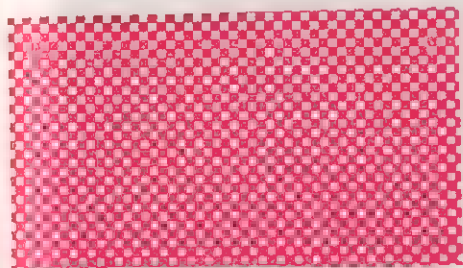
deviations are forms of segment + Agents,
 entrenched in the "event of history" and their
 passage through the deep historical past is
 reintroduced thereafter into this "event of the
 moment of their reappearance in the history, the
 active or dynamic past.

The artistic activity of *Deficit des Annees Anterieures* takes the name
 of "Slow Music" and "Slow Painting" concerning all plastic aspects of
 Illusion Production, because reconstitutions are most often made by
 deviation, and these reconstitutions translate the fragmented state of
 resulting segments.

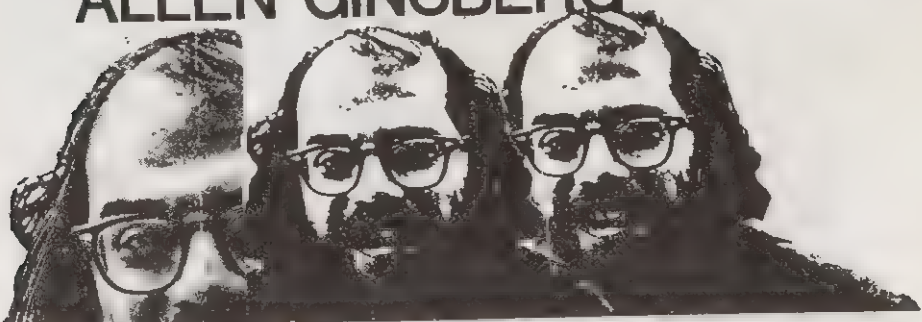
Questions of style and technique are evidently
 linked to characteristics of the initial segment
 (the event produces the object of the creation, and
 to transformations of these characteristics during
 the course of these deviations.

Thus *Deficit des Annees Anterieures* does not have a
 specific style or image because DDAA treats all
 styles and all images.

The music of DDAA is essentially deconstructed
 because it is based on deviated fragments. This
 deconstruction constitutes the first representation
 of the dispersion of reality (and thus of the
 movement of history).



ALLEN GINSBERG



Allen Ginsberg, poet, writer, long time friend of William Burroughs, 'Hip' beat poet in the 50's, cult poet of the 80's. He recently returned to England to do two performances one at liverpool and one at the Royal Albert Hall London his first performances here since 1965, when he appeared at the Albert Hall with fellow Beat poets.

I went to Ginsbergs performance at Liverpool Neptune Theatre, Ginsberg armed with a couple of his books, new material on pieces of paper and harmonium.

The audience was full of old hippies who had brought their sons and daughters to see a person they once 'digged' in their flower power days. Ginsberg did some of his 3 line poems, read some of his stories about his parents, his singing and playing of the harmonium were the most enjoyable parts of his performance.

After his performance I saw some people walking backstage, so I followed them; backstage there were people waiting to get their Ginsberg books autographed, and also a male groupie was there, he looked like Ginsberg.

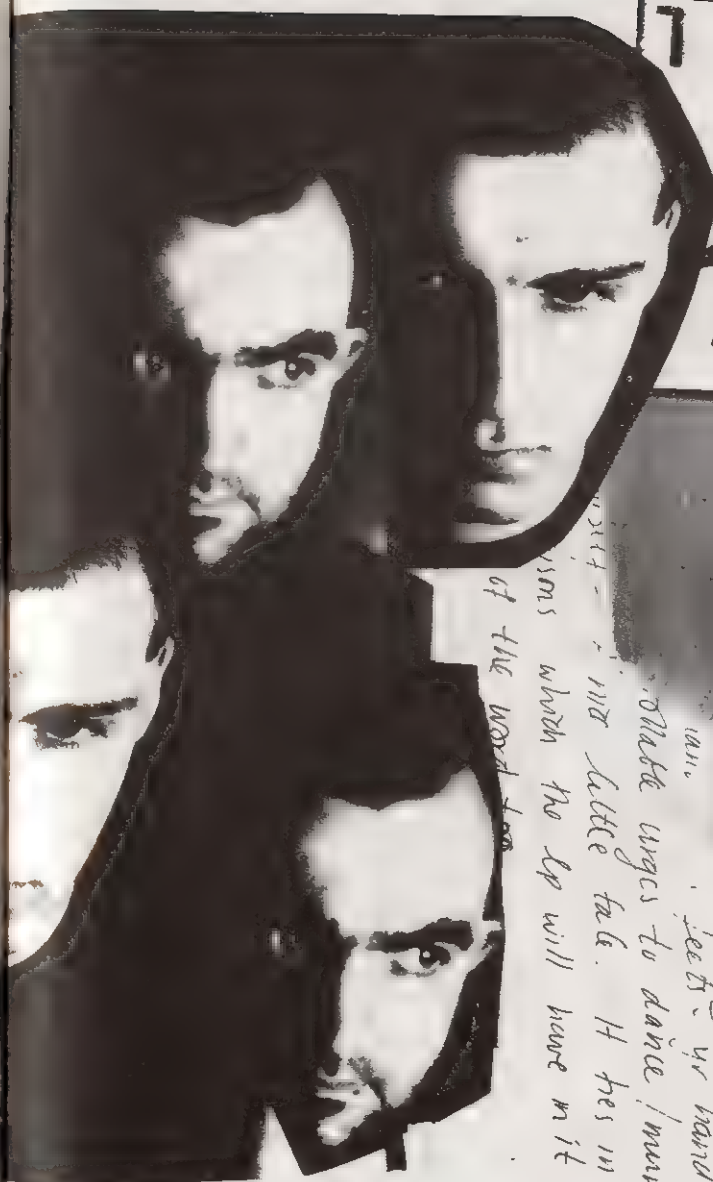
I was lucky enough to ask Ginsberg a couple of questions. Could you tell me what W. Burroughs is writing now? "He's on a third volume of a trilogy, the first book of the trilogy was



'Cities of the Red Night', the second was 'a Place of Dead Roads' which was published in USA last year and here probably by now, and the third is 'The Western Lands' which is about what happens after death according to Egyptian mythology, and he says he wants to live till he finishes the trilogy then he can kick the bucket and be ok."

How did you become involved with W. Burroughs for 'Yage letters'? "We were young lovers then, my dear. But I'd known him from 1946". How did you and him find out about it? "It's Spanish, he'd read about it, and er he went down the Amazon in 1950 and I went down in 1968 trying it out in the same towns he did and then we wrote some letters to each other."

What did it do to you? "It's just the same as acid, mushrooms." "...Any strange hallucinations..." "In my case unfortunately I did, I was unstable." "...What kind of things did you see..." "Oh you know big death things, but they weren't very interesting. I regret it now I should have learnt a bit of meditation first then it would have been safer." "...Ginsberg then walked away to sign some autographs."



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 Designed by the French Government have come to
 speed onto a sled which will be crashed at speed



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1984



TRAX

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TRAX

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an animal Liberation

they are also working

on a soundtrack for Derek

Garnier.

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- 12 LOOKING AT THE MOON.
- 13 HIDDEN SECRETS OF THE FOREST
- 14 THE PLEIADES.
- 15 ESCAPE FROM THE CRAB KINGDOM
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- 18 THE QUIET.
- 19 CHONYID BARDS.

Merve Verla

CONTACT: PHIL KELDAY.

54 Mill Park Road.
Nyetimber.
Bognor Regis
Sussex. PO 21 3NZ.

Thanks to everyone who contributed to this mag especially R.Rupenus and Geff Rushton, Johnny.

Any criticisms, hate mail, comments to Mark Lally, 14 Herondale Avenue, Ford Estate, Birkenhead, Merseyside, L43 7UN, ENGLAND.

NOTE: BOHJ article the questions were also answered by Johnny.

MUSLIMGAUZE. 'Hunting out with an Aerial eye' 12" mini lp. £2.50 inc p+p from Bryn Jones, 447 Chorley Road, Swinton, Manchester.

O YUKI CONJUGATE have just finished recording an lp called Scene in Mirage. It's about 15 minutes long each side. It will be released on A Mission records in a couple of months time.

Note: COIL article. Where it begins... atmospheric track, great pounding organ at the beginning it is about a track called Violation.

For more info on the Organum releases and the New Blockaders/Organum 7" write to Aeroplane records, 6c Highland Road, Crystal Palace, London. SE19. CURRENT 93. Nature Unveiled lp on L.A.Y.L.A.H. send s.a.e. to them for more info at 27 Henniker Mews, Fulham, London. SW3. cover me in your leper coat. 'The Pillar' an on-going project. Contributions wanted of artwork, photo's, writings, taped material of any kind. All material submitted will be collaged together in 2 forms - tape and magazine. The amount of copies of 'The Pillar' that come out depend on how much stuff is sent in, because the material sent in will be the actual material being collaged. Send all contributions to Frux, 14 Herondale Avenue, Ford Estate, Birkenhead, Merseyside, L43 7UN, ENGLAND.

73 Bockelmann, Kamper Kunzel u.a. Das Schillern der Revolte
74 Jervis/Rella Myths der Antipsychiatrie (vergr.)
75 Lyotard Intensitäten
76 Leggewie (Hrsg.) Der weiblich Ökologie Bewegungen in Frankreich
77 Foucault Dispositiv der Macht Über Sex, Wissen und Wahrheit
78 Walton (Hrsg.) Underground im Ostblock
79 Baudrillard KÖL KILLER oder Der Aufstieg der Zeichen
80 Virilio Fahren, fahren, fahren
81 Baudrillard Agonie des Realen
82 Irigaray Das Geschlecht das nicht eins ist
83 Klossowski/Bataille/Blanchot/Deleuze/Foucault
Sprachen des Körpers Marginalien zu P. Klossowski
84 Nietzsche ein Lesebuch von Gilles Deleuze
85 Baudrillard Der Tod tanzt aus der Reihe (vergr.)

'Don't mark his Face' the story of the Hull prison riot 1976, the words are those of the prisoners who were and weren't involved in the riot, the following is an excerpt from the book. "The first night over in the other wing we were kept awake all night by screws banging on the doors and pipes, and shouting. The next morning Saturday 4th September one at a time we were let out, one by one we were allowed to get our breakfast and suffered kicks and abuse. I was collected from my cell and was told that I was being moved to another prison and I was dragged out by a screw named Stevens or Stevenson the PEI who is a karate expert also a master of judo, a black belt and so many dans I don't know, I was kicked, kneed and punched by dozens of screws down 3 flights of stairs and all the time their only concern was 'Don't mark his Face'".

It's 60p + 40p p+p from Little & Ltd, Metropolitan Wharf, Wapping Wall, London E1.

391 C/O FRUX

DATENVERARBEITUNG

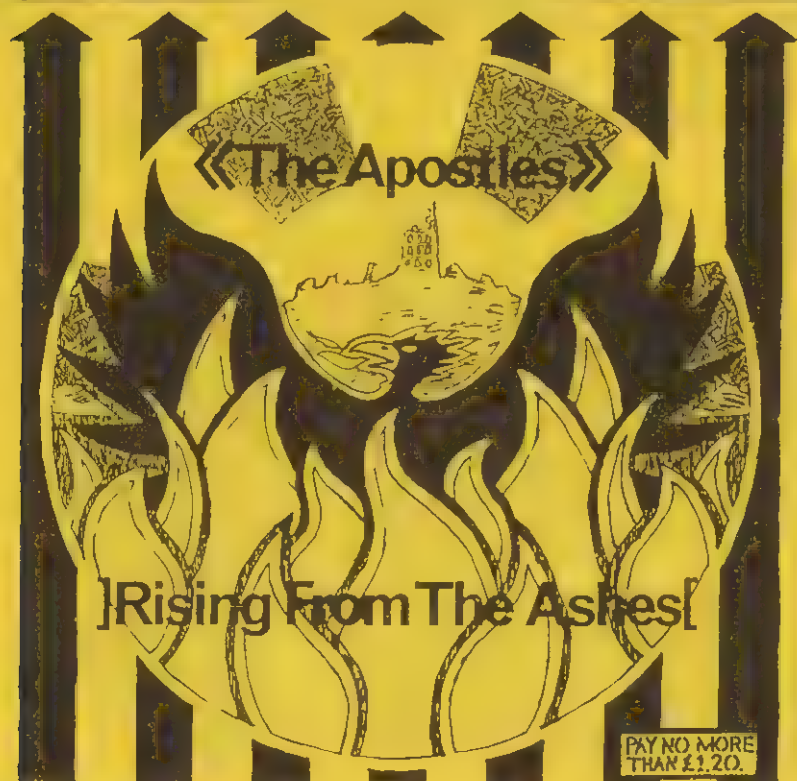
A label run by Andreas Muller. Releases of their's still available, include a c30 by Die Fliegen, a soundtrack which was composed for a theatre performance of Jean Paul Sarte's play "The Flies". A c50 by Esplender Geometrico described as "a classic of industrial noise". A c60 by Cultural Amnesia called Video Rideo. Hunting Lodge "Exhumed" a c60 of "sinister" material.

Forthcoming releases are "Bethel" a compilation tape of British and American bands, and the debut lp from Cultural Amnesia.

more info from Andreas Muller c/o Normal. Borneimerstr. 31
5300 Bonn 1. West Germany.

Merve Verlag. 1 Berlin 15. Postfach 327. W. Germany.





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THE APOSTLES BOX 4. 136 KINGSLAND HIGH STREET.HACKNEY.LONDON E8

Dear Mark Lally:

Bluntly you ask too many questions any idea how long it would take to answer them all? Besides, many of your questions are illconsidered.. You ask "Could I have written your books?" "Could I have written your head?" "To be in William's shoes?" "If my head I could not have written a coherent page.. Besides: Could De Quincey have written Confessions of an Opium Eater without taking opium? ~~Could~~ Could Fitzgerald have written Crazy Sunday Monday and Babylon Revisited if he had been treated? Could I have written Juniv and Naked Lunch without any experience with drugs? Obviously not. You cant write effectively about something you have not experienced and you cant experience anything without experiencing it.

"Have I ever had a psychic experience?" You ask this of some one who specializes in the super and paranormal? ESP is an intgral part of life. Anyone who says he has not exper~~enced~~ it simply hasnt kept his eyes open... Have I ex had any ~~psychic~~ psychic experiences? Yes several times a day.. Enough...

A medicine man said to a white initiate.. "I can teach you nothing until you get over the white man's habit of asking questions..

All bw Best.. William Burroughs

William S. Burroughs

Chris and Cosey



Chris and Cosey formed during the USA T.G gigs ,after the split up they carried on, and releases came about through Rough Trade of 2 lp's Heartbeat and Trance, they were virtually ignored by the music press until quite recently, interviews appeared with them in the Nme and Sounds.

Why did T.G split up ? Cosey "TG split because we had come to a stanstill. The IR office work took most of our time up with little left for music. Also personal problems made it impossible for us to work together anymore."

Chris and Cosey also work under the name of CTI these are collaborations they have with various people and groups, so far they have worked with Eurythmics, Lustmord, Glen Wallis and John Lacey <On Elemental 7 releases through Doublevision> the other collaborations will be as 12", but they won't be released till about Autumn because they have no deal for them yet.

Recently released on Rough Trade was an lp by Chris and Cosey called Songs of Love and Lust, which got good reviews in the music press. It was recorded in their own 8 track studio, they have plans to move the studio out of London and also to update it to a 16 track.

Cosey. "February Chris and I started looking for a new house in the countryside with a mind to move in next year. Fate stepped in and gave us the opportunity to purchase an old village school at a price we could not refuse. So we've been doing all the legal bits and pieces required in these dealings and all the time we can working, Chris decorating and me stripping day and night to collect enough money together to get it. It's all been worth it as we now have enough room in the school for a home, studio and fresh air and loads of space in the playground for us all to run riot. Lustmord and all."

Why did Charles Manson interest you ? Cosey. "Manson interested me in so much as it fascinated me that one man could have so much power over so many people. The whole scope of control through removing people from reality and society. Giving them new values that he decided on. Very much like Psychic Youth. I don't agree with it , it's selfish control and totally what I am against. Freedom in thought and action is my motto !"

FEAR OF THOUGHT



Apart from the explicit propaganda in the mass media, less overt processes operate which imply frameworks for interpreting reality, encouraging certain lines of thinking and perception and discouraging others. One of the results of these processes is that values that do not fit into the implicit framework are regarded as a minority, and the likelihood of dissent being widely felt is generally perceived as too remote for consideration.



FEAR OF THOUGHT C/O STERILE RECORDS.90 LILFORD RD.LONDON,SE5



WE BE ECHO

KEVIN and BOBBIE
thoughts into music
music into thoughts
mine - yours

WE BE ECHO

Third door from the left ceased work due to incompatibility realised between February and May 83, we <we be Echo> felt we could no longer work with anyone else- we needed complete CONTROL, so We Be Echo was properly give birth...

Why was Ceza-Evi 'special edition' brought out? "Ceza Evi was originally released on CFC

tapes, but we felt rather left out of it all, and decided to compile the best of Ceza Evi and add a further take to it if needed, and put these together with more recent works, in a package and release it ourselves dealing with the buyers personally. The first 23 issues of the special edition comes with a presentation pack... issue 23 comes with a celebration pack. We have known Genesis P-Orridge for some years and Iham for around a year and when 'Inside Lives Wire' was recorded, we felt it needed something like the Tibetan thigh bone trumpet to bring it to life and so we asked Gen who very kindly agreed, and some days later he and Iham recorded the trumpet."

<<I realised that Kevin was trapped with a certain sound that could extend no more, he wants <needs> outlets, more movement in his work. <Iham.Nanavesh> Iham put into practise what he had written, he Mel and We Be Echo collaborated together on 4 tracks, 3 of them have been released under the name of Iham/Echo, they are featured on the Not by Chance tape.

The songs worked together perfectly, each song totally different in style from each other, each one a masterpiece, each one the best, the guitar of Legal Slaughter, the singing on Eagle, the drum machine of No Time, the vocals of The Shout. "Thee Shout" was very good. I liked the use of treated vocals as an 'instrument' rather than just for effects. <Peter Harrison>.

We Be Echo don't just produce music they have also designed cassette covers for CFC tapes and co-designed some record and video sleeves for Chris and Cosey, who they may be working with sometime in the future on a CFI Lp.

How did the collaboration come about with Iham ? "Iham asked me too help out on the 'musical side' of his contributions to Not by Chance, and the loose collaboration of We and Iham looks to be a good one...we have been asked too appear on a German compilation tape,... our collaboration together will only exist for the two tapes mentioned."

Inspirations ? "We just keep our eyes and ears open and are always on the lookout for any interesting recordings people may have...lyrics are sometimes pre-visualised, but often talking or singing over repeated listenings, to backing track resulting in a satisfactory conclusion."

Sexuality..."As with many of our works, the backing track was recorded after around 3-4 hours of rhythm programming and sound selection-although some of our works are recorded like this, we do feel that the first recording is 99% of the time, the best, especially when working with tapes - things seem to fall together just right on the first time - but never again. The voice synched to the drum machine is of Genesis P-Orridge on tv talking of sexuality and it's supression on Riverside."

I want..."The lyrics for this work were taken from a notebook we found, and it tells of various masochistic fantasies of the anonymous writer. The lyrics are deliberately distorted and the 3 bass tones played one above the other, play on the heavy tones behind the lyrics."

Bright Sheets..."Bright Sheets is about re-incarnation, it concerns a young girl who is midway between living and dying and torn by which direction to take, finally the bright white sheets cover her face and she enters the valley of another world and begins her new life..."



MBP

• • •

This creature is the neigh

I have had unpredictable
I have sat there trying
for it was obvious that
punctual ones
to myself why
keep on me
neighbors who
loved violence
one feeling

ones.
kind,
then the
picture
and I would
have had
bors who
e how the
the night

Schumacher

[illegible]

НА НА НА НА НА НА НА НА НА



'The lovely woman-child Kaa was mercilessly chained to the post of the warrior-chief Beast, with his barbarian tribe now stacking wood at her nubile feet when the strong clear voice of the poetic and heroic Handsomas roared: "Crisp that chick, and you'll feel my steel through your last meal."

'84 BABS SANTINI